


THE
ALPHABET & PRACTICE
OF
WESTMINSTER.



De Teissier.





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THE
Abbey and Palace
OF
Westminster.

Photographed by
JOHN HARRINGTON,
Architectural Photographer, Brighton.

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1869.

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To the

Very Rev. Arthur Penrhyn Stanley, D.D.,

Dean of Westminster,


Sc., Sc.,

These Views of the Abbey and Palace

are, by his kind permission,

Most respectfully Dedicated.

PREFACE.

N the course of my professional avocations I have long entertained the desire of Photographing objects of such universal interest to Englishmen as Westminster Abbey and its adjacent Palace. The former, at least, it will be readily granted, is one of the worthiest examples on which an Architectural Photographer can exercise his art; and if the more modern pile cannot compete in this respect with its ancient neighbour, the interest which attaches to it as the place in which the temporal destinies of the nation are moulded is scarcely second to that of the Abbey. The one is the fitting representative of all that is venerable and holy in the PAST—the other, of all that is stirring and progressive in the PRESENT—of our national history.

By the kind permission of the Very Rev. the DEAN OF WESTMINSTER, and the LORD JOHN MANNERS, Her Majesty's late Chief Commissioner of Works, I am now enabled to carry out this long-cherished project; and I here present the public with the result of my labours. It is but due to myself to make some mention of the difficulties with which I have had to contend. Both in the Abbey and in the Palace the light is of a character most trying to Photography; and this difficulty is still further enhanced in the latter by the nature of the colouring. Indeed, I do not remember to have met with subjects so thoroughly "obstinate" as the Throne and the Interiors of the Houses of Lords and Commons. Nevertheless, at the cost of some discarded negatives, I flatter myself that I have at length succeeded in producing a Series of Views which will meet with general approbation.

I had not originally intended to append to these Views any Letterpress; but at the advice of several friends, who thought that a few words of descriptive matter would increase the interest of the book, I have furnished some few remarks to each plate. In these, however, I do not pretend to any originality.

The Views are arranged, as nearly as possible, in the order in which they would be beheld by a Visitor to the Abbey and Palace.

JOHN HARRINGTON.

JANUARY, 1869.

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The Abbey.

West Exterior.

THE West Front is, doubtless, the least striking of the Abbey Views, owing to the sense of incongruity imported into the idea by the towers—designed by Sir Christopher Wren, and completed in 1735—which are but little in accordance with the older features of the Abbey. Viewed from a distance, however, where the faulty details are lost in the general effect, they form a not wholly unattractive feature; their height—225 feet—telling nobly, and making them a familiar beacon on all sides, but especially on the South and West of the Metropolis. The great West Window was the work of Abbot Estney, in 1498.



South Front from Cloister Roof,
looking East.

THERE is a truly interesting View of the Abbey, and gives a very perfect idea of the building as it existed when, in reality as well as in name, a Monastic pile. The utter silence that reigns in the cloisters—contrasting vividly with the noise and turmoil of London life, which ceaselessly ebb and flow on the opposite side, rendering a strong effort of the imagination necessary to realise that you are in the heart of a vast city—enable you to conjure up the scene as it existed under the rule of one of the old Abbots who lie beneath the pavement at your feet.



III.

South Front, looking West.

THIS is by far the finest and most comprehensive View that can be obtained of the South Front, including in its range the two Western Towers. The huge buttresses which are seen spanning over the North Cloister are magnificent. Indeed the whole of the South Aisle is most venerable in its appearance, and the tracery in the Cloisters majestic.

This View was taken from the old wall, one of the most prominent remains of the Confessor's building, at the rear of the East Cloister.



IV.

Front of North Transept.

THIS Frontage was formerly adorned with "statues of the Twelve Apostles at full length, with a vast number of other Saints and Martyrs, intermixed with intaglios, devices, and abundance of fretwork." These no longer exist; but, notwithstanding rough treatment, it still displays a front rich and fanciful, and varied in its several compartments. Specially worthy of note are its four ornamental buttresses, each terminating in an octagonal pinnacle; its three porches with their clustered columns; its four obtusely pointed arches in the compartment above. The great Rose Window, 90 feet in circumference, was rebuilt in 1722.

Old age and the ever pervading smoke and fog has rendered this portion of the Abbey perfectly black, hence the difficulty in obtaining a more brilliant Photograph.



Exterior of Henry VII.'s Chapel.

THIS Chapel—a “miracle of the world,” as Leland calls it—may be well regarded as “the glory of its style and age”; not indeed as a specimen of the finest architecture—but as a most perfect and wonderful specimen of a particular style, the last of the Gothic series. The vast multiplicity of detail, and the wild luxuriance of ornamentation, constitute its most striking features. The building of the Chapel occupied about 14 years. To make room for it, the Lady Chapel, founded by Henry the Third in 1220, S. Erasmus' Chapel, built by Elizabeth Woodville, and the White Rose Tavern, were taken down. The foundation stone was laid by Abbot Islip, January 24th, 1502. The whole of the exterior was restored between the years 1807 and 1822.



VI.

Nave, looking East.

THE excessive, yet elegant elevation of the Nave renders it one of the most remarkable of our English interiors. It is the highest in the kingdom, excelling the Nave of York Minster, the next in rank, by two feet. The new screen which parts it from the Choir was erected by Mr. Blore, who has aptly chosen the decorated style which prevailed in the time of Edward I. The clustered columns and pointed arches, the tracery of the triforium and of the clerestory windows above, and the vaulted roof form a magnificent *tout ensemble*. The length of the Nave is 166 feet; its breadth 38 feet, or inclusive of the aisles 72 feet; its height 101 feet.



VII.

Fox's Monument.

THIS Monument, from the chisel of Sir R. Westmacott, R.A., formerly stood in the South-West side of the North Transept, but now occupies the North-West angle of the Nave. The figure of the Negro represents the prominence which the abolition of the Slave-trade then occupied in the public mind.



CHARLES JAMES FOX
B. 24. JAN. 1749. M.B.
D. 13. SEPT. 1800

VIII.

The Presentation Pulpit.

THIS Pulpit, of stone relieved by marble and polished granite, was given in 1859, to commemorate the beginning of the Special Services, by means of which the Naves of our Cathedrals have been rescued from their long disuse—a happy change, the honour of inaugurating which belongs to Westminster. There are three other Pulpits in the Abbey; one, of the Tudor era, from which Cranmer is said to have preached, now stands in Henry VII.'s Chapel; another, of the Caroline period, is preserved in the Triforium; the third, of Dean Buckland's time, is in the Choir.



IX.

South Aisle.

IN this Aisle there are three doorways: the first leading to the Baptistry, Jerusalem Chamber, and the Deanery (over this door is a fine old oaken Gallery, accessible only from the Deanery); the second door opens into the Western Cloister, through which the procession enters the Abbey; and the third opens into the Eastern Cloister. It is indeed a pretty sight to watch the little vested choristers march in procession through this Aisle. The windows are much dwarfed in this Aisle, and partially hidden by the cumbrous monuments.



Cross View from South Aisle.

THIS view, looking North-West, gives the best and most perfect idea of the grandeur of the columns which support the magnificent arches in the Nave. Each column is encircled by eight shafts, the shafts forming part of the columns in those which appear from this point of view; but, looking East, we see four of the shafts are detached, except at their bases and capitals. This portion of the Abbey was raised by Henry III., six hundred years since. The beautiful stained-glass window, which has been recently placed in the North Aisle and appears in the Photograph, is to the memory of the late Isambard Kingdom Brunel, Esquire, Engineer, born April 9th, 1806, died September 15th, 1859. The window was designed by R. Norman Shaw, Esq., of the firm of Nesfield and Shaw, Architects. The figure subjects were drawn by Henry Holyday, Esq.; and the work was executed by Messrs. Heaton, Butten and Bayne, Garrick Street, Covent Garden.



XI.

Choir, looking East.

THE Choir, which is constructive, consists of four bays, with a semi-hexagonal apse and aisles. It differs in some of its details from the Nave, than which it is earlier, having been built 1245-69, while the earliest portion of the Nave (that nearest the Choir) was erected 1269-72.

The admeasurements of the Choir are as follows :—
length, 155 feet 9 inches ; breadth, 38 feet 4 inches ;
height, 101 feet 2 inches.

The light and graceful piers are ornamented with detached shafts, filletted with brass. The double row of stalls, in the style of Edward III., was designed by Blore, and carved by Ruddell of Peterborough, and was set up in 1848. The Organ is by Hill, and arranged on either side of the screen.



XII.

The Reredos.

THIS splendid work, by Mr. Gilbert Scott, took the place, in 1867, of the plaster restoration of the original screen by Bernasconi, which in its turn took the place, in 1824, of the altar piece of Queen Anne. The present altar, which is of good dimensions, consists of a black marble *mensa* or slab, supported on cedar of Lebanon.



XIII.

Choir and Nave, looking West.

THIS View, taken from the Sanctuary, gives the general effect of the Nave—with its majestic height, pointed arches, clustered pillars, and “long-drawn aisles,”—and forms a pleasing contrast to No. VI. The breadth of the Nave Aisles is 16 feet 7 inches. The balance of height and breadth in these Aisles is particularly effective, as is also the vaulting of the roof.



Cross View from South Transept.

THIS View is taken from beneath the “Marygold” window, looking North-East. The peep through the arches of the South Transept is exceedingly fine, and we also get a good idea of the North Transept, the length of which is 82 feet, 5 inches ; its breadth, including the Aisles, is 84 feet, 8 inches. The breadth of the Nave only is 39 feet, and the height 101 feet. Over the North entrance is a fine rose window, ninety feet in circumference. There are several very interesting monuments in this Transept ; that to William, Earl of Mansfield, Lord Chief Justice, who died 1793, is one of the finest.



Tombs in North Wall of Sanctuary.

THESE interesting Monuments consist of three recumbent figures, beneath pointed canopies, representing, respectively : Aveline, Countess of Lancaster, about A.D. 1276; Aymer de Valance, Earl of Pembroke, about A.D. 1325; and Edward Crouchback, Earl of Lancaster, after 1296. William de Valance, father of Aymer, and half-brother to King Henry the Third, lies buried in the Chapel of S. Edmund, in a tomb erected by his son, who at the same time secured for himself and his cousins the still more illustrious resting-place which they occupy.





Chapel of S. Edward.

THIS Chapel is immediately to the right of the Altar, and contains some interesting monuments; among others an altar-tomb, with recumbent figure of John of Eltham, Earl of Cornwall, second son of Edward II., A.D. 1334; William and Blanche, children of Edward III., A.D. 1340; William de Valance, Earl of Pembroke, A.D. 1296; Eleanor de Bohun, Duchess of Gloucester, A.D. 1399. It is also rich in brasses, among which is one commemorating R. de Waldeby, Archbishop of York, A.D. 1397; Henry Ferne, Bishop of Chester, A.D. 1661; Sir Humphry Bourghier, 1470, &c.



XVII.

Cross View from Chapel of S. Edmund.

ANOTHER View from a greater elevation, giving a much wider range. Within the old oak screen to the left is the altar tomb to the Earl of Pembroke, half-brother to Henry the Third. On the right is the altar tomb of alabaster to John of Eltham. The magnificent altar tombs immediately opposite the screen stand in the Confessor's Chapel—that to the right is to Richard the Second, died 1399-1400, and his Queen Anne, died 1394; the other is to Edward the Third, died 1377. We have also a pretty peep of the old screen and coronation chair at the back of the new Reredos. The general view from this Chapel is singularly fine.



Chapel of S. Nicholas.

THE Photographic Artist is embarrassed in the choice of subjects by the multiplicity of interesting objects with which the Abbey abounds. From almost every point the grand old walls and pointed arches enter into some fresh combination, presenting the same objects in a new light. The repetition of S. Edmund's and the present view is an instance, going over ground already partially covered; and yet, from a slightly altered standpoint, presenting fresh beauties to our gaze. This Chapel is dedicated to S. Nicholas, who, on account of his pious childhood, was accounted the patron saint of children. The beautiful stone screen, which separates this Chapel from the Ambulatory, is attributed to William of Colchester, who was Abbot in the reign of Henry IV., and is interred in the Chapel of S. John Baptist. In front of the screen, to the right, is an altar-tomb to Lady Cecil, who died in 1591; also, on the other side, the tomb of Philippa, Duchess of York, died 1431. This tomb has, like many others in the Abbey, lost much of its original grandeur.

The view from this Chapel, and that of S. Edmund's, embrace much of interest. The Chapel of S. Edward the Confessor, where sleep the illustrious dead, and where thousands of pilgrims have knelt with profound reverence to offer up their fervent prayers before the altar of that shrine, now alas! so neglected.

To the right is a side view of Henry V.'s Chantry, the exquisite carving on which represents the coronation of that king.



Chapel of S. Paul.

THIS Chapel is to the left of the entrance to Henry VII's Chapel, and accordingly gives us a general view from a point exactly opposite to that from S. Nicholas. The Chapel contains some monuments of interest—among others, one of much beauty to Lodowich Robsart, Lord Bourchier, standard bearer to Henry V., 1431, which forms the screen of the Chapel; a cinque cento tomb, with recumbent figures, Sir John Puckering, 1598; and a similar one to Frances, Countess of Sussex, founder of Sydney Sussex College, Cambridge, 1589. One of its most marked features is a colossal figure, seated, of James Watt, from the chisel of Sir F. Chantrey.



Chapel of S. John Baptist.

THIS Chapel is to the North of the Sanctuary, and contains several interesting Monuments—among others, one ascribed to Hugh de Bohun, and Mary his sister, grandchildren to Edward I., but by some considered to belong to John, grandson of Henry III., erected about 1271; an altar tomb, with the recumbent effigy of William of Colchester, Abbot of Westminster, A.D. 1420; another altar tomb to Abbot Fascet, A.D. 1500, on which, in a stone coffin, rest the remains of Thomas Millyng, Bishop of Hereford, A.D. 1492; and a recumbent figure of Thomas O'Ruthall, Bishop of Durham, A.D. 1522. There is also a brass to Sir T. Vaughan, Treasurer to Edward IV.



East Aisle of North Transept.

THIS Aisle was formerly divided into the Chapels of S. John the Evangelist, S. Andrew and S. Michael.

A slab, with brass to the memory of Abbot Estney, who died in 1498, which was formerly in the first-named of these Chapels, is now in the North Ambulatory of the Choir. The cumbrous monument which appears at the north end of the Aisle is to Lord Norris, his lady and six sons, 1601. It will be interesting to know that this Lord Norris was the son of Sir Henry Norris, who was beheaded by Henry VIII., through jealousy concerning Anne Boleyn.



Shrine of S. Edward the Confessor.

THIS once magnificent, and even now in its neglected condition, splendid shrine, occupies the centre of the Chapel of S. Edward the Confessor, immediately to the East of the High Altar. It was erected by Henry III., on the occasion of his re-building the Abbey Church; and was finished about 1269, under the superintendence of Peter Cavalini, a Roman sculptor. Portions of the curious and sumptuous mosaic work with which it was covered still remain. The top was once surmounted with a splendid tabernacle. The present incongruous woodwork was erected by Abbot Fakenham, when the shrine was restored by Queen Mary. Henry III. lies buried in this Chapel under a mosaic tomb and canopy, the work of W. de Torelli, and there are several other royal tombs: also a brass to J. de Waltham, Bishop of Salisbury, who died A.D. 1395. Edith, the wife of S. Edward, was also buried here, but has no monument.



XXIII.

Henry VII.'s Chapel, looking East.

WE have already spoken of the sumptuousness and lavish ornamentation of this the latest part of the Abbey, in speaking of the exterior.

These qualities are yet more visible in the interior, where their effect is enhanced by the carved stalls, the dusky banners of the Knights of the Bath, and the intricate tracery of the roof. A flight of twelve black stairs lead up beneath a noble portal, 28 feet north to south, by 24 feet east to west, and 17 feet in height, into a nave of four bays with lateral Chapels and terminating in a pentagonal apse, with five deeply recessed chantries.

The dimensions of the interior are: length of Nave, 103 feet, 9 inches; breadth, 35 feet, 9 inches; height, 60 feet, 7 inches; entire breadth, including Aisles, 70 feet, 1 inch; height of West window, 45 feet; breadth of ditto, 31 feet. This Photograph was taken during the time when the organ was under repair, and Services were held in this Chapel.



Henry VIII.'s Chapel, looking West.

EVERY point of view discloses new beauties in this Chapel. The present Photograph is taken from the East, and gives the general aspect of the interior, looking West. The loss of the East window in the former view is made up for by the delineation of the Western arch, and the glimpse of the porch behind. Indeed, it would be easy to make a book with views of this Chapel alone.



Henry VII.'s Tomb.

ENGLAND has never witnessed a more sumptuous royal mausoleum, or a more magnificent royal funeral, than that of Henry VII. To quote the words of Bacon, "he lieth buried at Westminster, in one of the stateliest and daintiest monuments of Europe, both for the Chapel and the Sepulchre; so that he dwelleth more richly dead than he did alive at Richmond or any of his palaces." The Tomb is of black marble, and contains effigies of Henry and Elizabeth his queen. It was set up by Torregiano, the Florentine sculptor, at a cost of £1000. It was formerly ornamented with numerous images of Saints in copper gilt, but these disappeared at the Reformation. Figures of SS. Edward, Bartholomew, Basil, James, John the Evangelist, and George, however, still remain on the Screen, which formerly had 36 such statues; and on the Tomb itself are images of SS. Mary, Michael, John Baptist, John the Evangelist, George, Antony, and Mary Magdalene.



Roof of Henry VIII.'s Chapel.

MR. Dalloway says, "The pendentive roof, never before attempted on so large a scale, is indeed a prodigy of art. There is an infinity of roses, knots of flowers, bosses, pendants, with diminutive armorial cognizances." It affords by far the most exuberant specimen of the pendentive roof, with panels diverging in rays, varied into many graceful figures. "The very walls," writes Washington Irving, "are wrought into universal ornament, encrusted with tracery, and scooped into niches, crowded with the statues of Saints and Martyrs. Stone seems, by the cunning labour of the chisel, to have been robbed of its weight and density, suspended aloft as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb." The examination of the inner roof excites the wonder of all who can appreciate its geometrical principles.



Henry VII.'s Chapel.--South Aisle.

THE Aisles of the Ladye Chapel are 62 feet 5 inches in length and 17 feet 2 inches in breadth. This South Aisle contains the recumbent effigy of Margaret, Countess of Lennox, who died A.D. 1577; the cinque cento tomb with recumbent effigy of the ill-fated Mary Queen of Scots, who was buried here in 1587; and the recumbent effigy in bronze of Margaret Beaufort, Countess of Richmond, A.D. 1509. Charles II., William III., Queens Mary and Anne, and George II., were also buried here.



Henry VII.'s Chapel.--North Aisle.

THE North Aisle is chiefly remarkable as containing the Monument of Queen Elizabeth, who lies beside her sister Mary, under a cinque cento tomb, with recumbent effigy. It also contains a tablet to the memory of Edward the Fifth, and Richard, Duke of York, who were murdered in the Tower; and a tomb to Sophia and Maria, daughters of James I.





The Palace.

I.


West Front.

THIS Photograph embraces a large angle of view and presents a strikingly picturesque appearance. To the left is the South Gable of Westminster Hall, with its fine old window (which is of stained glass), representing the arms of the various sovereigns from the time of the conquest. The equestrian statue represents Richard, Cœur de Lion. The magnificent Lantern Tower occupies the centre of the building, the lower part of which forms the Central Hall, and the upper portion is used as an air shaft for the ventilation of the whole building. To the right is the Peers' Entrance, a very massive and ornamental Porch with stone groining.



II.

Westminster Hall.


F historic interest Westminster Hall has had its share in all ages. It is supposed to have been originally built about 1097. It was almost entirely rebuilt, and the roof (the beauty and constructive skill of which has been a great source of interest to architects and antiquarians) erected by Richard II., about 1398. From the year 1224, till the present time, the great Law Courts of England have been established here, while within its walls Cromwell was installed as Lord Protector, and a few years later, his head, with those of his associates, Ireton and Bradshaw, exposed on a pole to public ignominy. This noble apartment also witnessed the condemnation of Sir Thomas More—the trial of Stafford and of Charles I.—the acquittal of the Seven Bishops—and, in later days, the famous trial of Warren Hastings.





III.

S. Stephen's Hall.

 STEPHEN'S Hall occupies the site of, and is nearly of the same dimensions as, the old Chapel of S. Stephen. This latter was founded by King Stephen as the Chapel Royal of the Palace, and was almost wholly rebuilt with great magnificence by Edward II. about the year 1330. It has, however, long been desecrated, having been appropriated to the use of Parliament for its sessions since the time of Henry IV. The fire of 1834 left it a complete wreck, and the present Hall was erected in its place. The bosses of its beautiful stone vault have subjects taken from the life of S. Stephen, and the windows are filled with similarly appropriate stained glass, from the studio of the well-known Hardman, whose reputation in this branch of their art is world-wide; while its less sacred associations are commemorated by a series of fine statues of our leading statesmen.



IV.

House of Lords, looking South.

THE House of Lords is one of the finest specimens of civil Gothic Architecture in Europe; its proportions, arrangements, and decorations, being singularly fine and harmonious. The windows are finely proportioned, and the gilded and canopied niches between them happily conceived and well executed; the throne glows with gold and colours; the walls are lined with richly-carved panelling; the roof is most elaborately painted, its many beams, sculptured ornaments, and gilded pendants, producing a whole at once agreeable and grand. The House is lighted by twelve lofty windows (six on either side), each having eight compartments for figures. These represent the Kings and Queens of England and Scotland, from the time of the Conquest.



House of Lords, looking North.

ANOTHER View, looking from the Throne towards the Reporter's Gallery. The House of Lords is 90 feet in length, 45 in breadth, and the same in height. In plan, the House is divided into three parts—the northern and southern being considerably smaller than the centre, which constitutes the body or floor of the House. This latter contains the Woolsack, Clerks' Table, &c., and on either side the seats for the Peers, in rows. The southern end contains the Throne, and is also for the accommodation of distinguished foreigners and others; while the northern has the Bar for its boundary, and is for the service of the House of Commons when summoned to the Upper House to attend Her Majesty or the Royal Commissioners.



VI.

The Throne.

THE Throne is elevated on steps, the central portion having three, and the sides two steps, carpeted with richest velvet pile of bright scarlet, with a pattern of roses and lions alternately. The canopy is divided into three compartments: the central one, much loftier than the others, for Her Majesty; that on the right hand for the Prince of Wales, and that on the left for the late Prince Consort. The back of the central compartment is panelled in the most exquisite manner. Her Majesty's State Chair is particularly splendid in its enrichments, and the whole erection is a mass of the most sumptuous gilding and colouring. The very elegant metal work round the Throne, Balcony, and throughout the Palace is by Hardman. There hardly exists a more magnificent specimen of metal work than the massive brass gates to the House of Lords—they weigh $1\frac{1}{2}$ tons.



VII.

Marble Group in the "Prince's Chamber."

THIS Group, the production of John Gibson, Esq., R.A., represents Her Majesty, Queen Victoria, with the figures of Justice and Clemency on either side of her, with bassi-relievi on the pedestal. The Prince's Chamber, of which this is the most conspicuous adornment, serves as a kind of ante-room to the House of Lords, where the Sovereign is received on entering by the chief of the nobility. Entrance is obtained to the latter by two doors, one on either side of the Throne.



VIII.

Peers' Library.

THE Peers' Libraries form a magnificent Suite of Apartments, replete with everything that may minister to the comfort and convenience of those for whose use they are designed. Every portion is complete and harmonious, even the most subordinate articles of furniture having been designed and manufactured in strict accordance with the architecture. The walls are completely lined with bookshelves in dark oak—the whole surmounted by a frieze, the panels of which bear the armorial bearings of the Chief Justices of England, arranged according to date. The ceiling is panelled and elaborately painted.



IX.

House of Commons.

THE House of Commons is somewhat similar to that of the Lords, except that there are here no cross-seats, and the table on which the mace rests during the sitting of the House occupies the place of the woolsack. The dimensions are as follows:—length, 75 feet; width, 45 feet; height, 41 feet. The chair of the Speaker, which bears the arms of England, is at the northern end, opposite the Bar. The ministerial seats are on the front bench, to the right of the Speaker, the leaders of the opposition occupying the front bench opposite. A special seat, placed at the Bar end, looking towards the Speaker, is the official post of the Serjeant-at-Arms, and is always occupied by him, or his deputy, during the Sittings.



Commons' Library.

THE Libraries devoted to the Commons are similar in design and general arrangement to those appropriated to the Peers. Like the latter, they are four in number, and occupy some 200 feet of the River frontage. They are replete with every convenience; well-furnished shelves extend from the floor nearly to the ceiling; rollers, with maps of all countries are ranged around; the recessed windows, looking towards the Thames, afford convenient retiring places for study; the thick carpets, manufactured (as indeed is every detail) expressly, and from the designs of the architect, prevent noise, while a most pleasant smell of Russia leather pervades the atmosphere. The result, as may be imagined, is a marvel of comfort and convenience.



XI.

Cloisters.

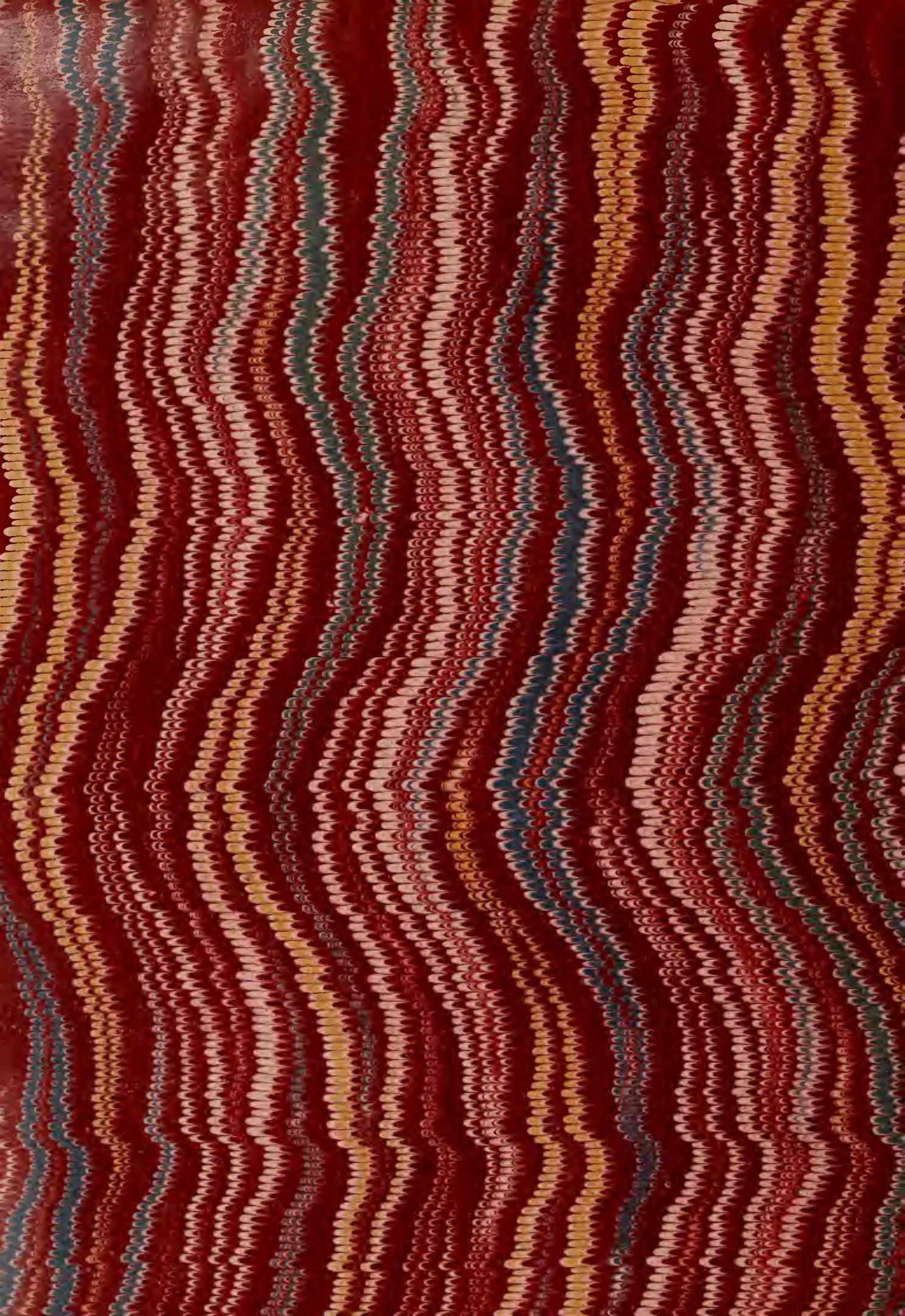
THE Cloisters of S. Stephen's have always been considered one of the most beautiful examples of the architecture of their time and style existing in England; and in their restoration, the architect of the New Palace has shewn the best judgment. The upper story of the Cloister had been almost entirely destroyed, either by innovations or by the fire of 1834, and only just sufficient remained to afford an idea and authority for its restoration. The lower Cloister is now used as a depository for Members' cloaks on entering from the Star Chamber Court or from Westminster Hall.



Victoria Tower.

THE Victoria Tower is the largest and highest square tower in the World, being 75 feet square, and 336 feet high to the top of the pinnacles, and over 400 feet to the top of flagstaff. Immediately above the Royal Entrance is a row of rich niches, the centre one higher than the rest, and containing a statue of the Queen, while the others are occupied by her parents—the late Duke and Duchess of Kent—and other Members of the Royal Family. Above these are deeply recessed and lofty windows, and over them a delicately beautiful tier of arcade work divides them from a second row of windows above. The Tower is completed by a pierced parapet of appropriate design. This View is taken from the College Gardens.





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